DOCUMENT RESUME

ED 154 468 CS 502 136

AUTHOR Norris, Lynne
TITLE A Theatre Movement Bibliography, 1978 Edition.
INSTITUTION University and Coll. Theater Association, Washington, D.C.
PUB DATE 78
NOTE 23p.

EDRS PRICE MF-$0.83 HC-$1.67 Plus Postage.
DESCRIPTORS *Acting; Anatomy; *Annotated Bibliographies; *Dance; *Dramatics; *Motion; Nonverbal Communication; *Pantomime; Physical Activities; Physiology; Theater Arts
IDENTIFIERS Kinesics

ABSTRACT

Reference materials that deal with various aspects of theater movement are grouped in this partially annotated bibliography under the following headings: anatomy, kinesiology, and physiology; combat and martial arts; integrated approaches to movement; mime; miscellaneous acting and movement approaches; movement notations systems; movement techniques and theories; and related dance and movement. The bibliography also contains an annotated list of information sources, a section on periodicals, and three pages of magazine articles that deal with theatre movement. (MAI)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

A THEATRE MOVEMENT BIBLIOGRAPHY
1978 Edition
by Lynne Norris

American Theatre Assn./UCTA
Theatre Movement Program

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

ED154468

ANATOMY / KINESIOLOGY / PHYSIOLOGY

American Red Cross, FIRST AID.

Arnheim, Daniel D., DANCE INJURIES: THEIR PREVENTION AND CARE. St. Louis: C.V. Mosby, 1975. 183pp pb 9.75.

Caillet, Rene, LOW BACK PAIN SYNDROME. Philadelphia: F.A. David & Co., 1968.

Downing, George and Anne Kent Rush, THE MASSAGE BOOK. NY: Random House, 1972.

Drury, Blanche J., MUSCLES IN ACTION. NY: Dance Mart, 1970. 100pp. 4.00 (A kinesiological chart of skeletal muscles).

Duchenne, G.B., PHYSIOLOGY OF MOTION. Philadelphia: W.B. Saunders, 1959.

Duval, Ellen N., KINESIOLOGY. NY: Dance Mart, NU-1959.

Gelabert, Raoul, ANATOMY FOR THE DANCER. 2 vols. NY: Dance Magazine, 1964 & 1966.

Gray, Henry, ANATOMY, DESCRIPTIVE AND SURGICAL. Philadelphia: Running Press, (38 South 19th St., Phila., PA 19103), 1974. pb reprint (You can order direct).

Ingham, Eunice, STORIES THE FEET CAN TELL. c. 1938 (PO Box 948, Rochester, NY) (Compression massage and zone therapy).

Kahn, Fritz, THE HUMAN BODY. NY: Random House, 1965.

Kelley, David L., KINESIOLOGY: FUNDAMENTALS OF MOTION DESCRIPTION. Englewood Cliffs, NJ: Prentice Hall, 1971.

Lagerwerff, Ellen B., MENSENDIECK: YOUR POSTURE AND YOUR PAINS. NY: Doubleday, 1973.

Logan, Gene A. & McKinney, Wayne, KINESIOLOGY. Dubuque, IA: Wm. C. Brown, 1970.

Luce, Gay Gaer, BIOLOGICAL RHYTHMS IN HUMAN AND ANIMAL PHYSIOLOGY. NY: Dover, 1971.

_____, BODY TIME, NY: Bantam, 1973. pb

MacConaill, M.A. & Basmajian, J.V., MUSCLES AND MOVEMENTS: A BASIS FOR HUMAN KINESIOLOGY. Huntington, NY: Krieger, 1976. 14.50

Royce, Joseph, SURFACE ANATOMY. Philadelphia: F.A. Davis, 1965.

Scott, M. Gladys, ANALYSIS OF HUMAN MOTION: A TEXTBOOK IN KINESIOLOGY, 2nd ed. NY: Appleton-Centruy-Crofts, 1963.

CS502 136

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Lynne Norris

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC) AND USERS OF THE ERIC SYSTEM."

Sheldon, W.H., THE VARIETIES OF HUMAN PHYSIQUE. NY: Harper & Bros., 1940. (OP?)

Spargo, Celia, ANATOMY AND BALLET, 2nd ed. London: Adam & Charles Black, 1952.

Sweigard, Lulu E., HUMAN MOVEMENT POTENTIAL: ITS IDEOKINETIC FACILITATION. NY: Dodd, Mead & Co., 1972. 320 pp. 12.50 (A highly technical treatment of the body and the mechanics of motion. Knowledge of anatomy and physics useful.)

Thompson, Clem W., MANUAL OF STRUCTURAL KINESIOLOGY. St. Louis: C.V. Mosby, 1969. 6th ed.

Todd, Mabel Elsworth, THE THINKING BODY. NY: Dance Horizons #14, 1972. (Originally published in 1937, I find that this is still my favorite. It is very good for teaching yourself. She repeats everything several different ways to be sure you understand. Basic theory of balancing forces in the body and simple kinesiology).

Well, Katarine F., KINESIOLOGY. Philadelphia: W.B. Saunders Co., 1966.

Wessel, Janet A., MOVEMENT FUNDAMENTALS: FIGURE, FORM, FUN, 3rd ed. Englewood Cliffs, NJ: Prentice-Hall. (date?)

TO BE OUT

New works to be expected this year:

Lessac, Arthur, BODY WISDOM: THE USE AND TRAINING OF THE HUMAN BODY. There is a limited pre-publication issue and this is available from Lessac at the Theatre Dept., State University of New York, Binghamton, NY 13902. It will be out this year.

A new bibliography on mime will be available from the International Mimes and Pantomines. Bari Rolfe is the editor. Contact her at 434 66th Street, Oakland, CA 94609.

COMBAT / MARTIAL ARTS

Bahn, A., TAO TEH KING. NY: Ungar, 1970.

Beaumont, Charles Louis de, FENCING. NY: A.S. Barnes, 1960.

Beaumont, Charles Louis de, FENCING TECHNIQUE IN PICTURES. London: Hulton Press, 1955.

Beaumont, Charles Louis de, YOUR BOOK OF FENCING. London: Faber & Faber, 1970.

Castello, Julio M., THEORY AND PRACTICE OF FENCING. NY: Scribner's Sons, 1933. (Also Hugo and James Castello, NY: Ronald Press, 1962.)

Chee Su, THE CHINESE ART OF T'AI CHI CH'UAN. London: Gordon Cremonesi, 1977. (Distributed through Atheneum) (Good pictures; simple clear description of history, philosophy and practice.) 9.95

Chen Man-ch'ing & Smith, R.W., T'AI-CHI. Rutland, VT: Tuttle, 1967.

Delza, Sophia, BODY AND MIND IN HARMONY. NY: David McKay Co., 1961.

_____, T'AI CHI CH'UAN: BODY AND MIND IN HARMONY. NY: Cornerstone Library, 1972. (Are these two the same book?)

Domenico, Angelo, THE SCHOOL OF FENCING. NY: Land's End Press, 1971. (Reproduction of original 18th century text)

Draeger, Donn F. and Smith, R.W., ASIAN FIGHTING ARTS. Palo Alto, CA: Kodansha International, 1969.

Enelaw, Gertrude, THE JOY OF PHYSICAL FREEDOM. NY: Dance Mart, 1973.

Gilbey, John F., SECRET FIGHTING ARTS OF THE WORLD. Rutland, VT: C.E. Tuttle, 1963.

Gordon, Gilbert, STAGE FIGHTS. NY: Theatre Arts Books, 1974.

Harvey, Maurice G., COMPREHENSIVE SELF-DEFENSE. NY: Emerson Books, 1967.

Hobbs, William, STAGE FIGHT: SWORDS, FIREARMS, FISTICUFFS AND SLAPSTICK. NY: Theatre Arts Books, 1967.

Huang, Al Chung-liang, EMBRACE TIGER/RETURN TO MOUNTAIN: THE ESSENCE OF TAI CHI. Real People, 1973. (Rather more philosophy than action. Can't find out who "Real People" are. It could be an Esalen publication as this book is a record of Huang's activities there.)

Hutton, Alfred, THE SWORD AND THE CENTURIES. Rutland, VT: C.E. Tuttle, 1973. (Reprint of 1901 original)

Katz, Albert. THE THEATRE STUDENT AND STAGE VIOLENCE, NY: Richards Rosen Press, 1976. (For beginners)

Lu, Hui-ching, T'AI CHI CH'UAN. NY: Dance Mart, 1973.

Maisel, Edward, T'AI CHI FOR HEALTH. NY: Holt, Rinehart, Winston, 1972. 6.95 Teacher's manual-1.00 Also Dell pb, 1974 2.75

Palffy-Alpar, Julius, SWORD AND MASQUE. Philadelphia: F.A. Davis, 1967.

Tegner, Bruce, KUNG FU AND T'AI CHI. Thor, 1973. (Can't identify this publisher at all)

Thimm, Carl Albert, A COMPLETE BIOGRAPHY OF FENCING AND DUELING. NY: Benjamin Blom, 1968.

Wise, Arthur, WEAPONS IN THE THEATRE. London: Longmans, 1958 (OP?),

Wagner, Eduard, CUT AND THRUST WEAPONS. NY: Hamilton Pub. Group, Ltd., 1967. (Excellent early illustrations)

Wilson, Jim, ILLUSTRATED GUIDE TO THE ART OF ORIENTAL SELF DEFENSE. London: Marshall Cavendish Publications, Ltd., 1975.

Wright, Louis B., STAGE DUELLING IN THE ELIZABETHAN THEATRE IN THE SEVENTEENTH CENTURY STAGE. Chicago: U. of Chicago Press, 1968. G.E. Bentley, ed. (Original 1927)

INTEGRATED APPROACHES TO MOVEMENT

Allport, Gordon W., and Vernon, Philip E., STUDIES IN EXPRESSIVE MOVEMENT. NY: Hafner Publishing Co. (date?) 269pp.

Andrews, Gladys, CREATIVE RHYTHMIC MOVEMENT FOR CHILDREN. Englewood Cliffs, NJ: Prentice Hall, 1954. (Practical book on the use of rhythm and movement in dramatic play)

Barlin, Anne & Paul, ART OF LEARNING THROUGH MOVEMENT. Los Angeles: Ward Ritchie Press, 1971.

Barratt, Marcia, et al., FOUNDATIONS FOR MOVEMENT. Dubuque, IA: Wm. C. Brown, 1968.

Birdwhistell, Ray L., KINESICS AND CONTEXT: ESSAYS ON BODY MOTION COMMUNICATION. NY: Ballantine, 1972. (A classic text, but difficult for the beginner)

Bleakley, J.A. & Doherty, G.D., MOVING INTO DRAMA. Agincourt, Canada: The Book Society of Canada Ltd., 1969. (A series of books and teacher's manuals dealing with a totally movement orientation to creative dramatics.)

Cratty, Bryant J., PSYCHOLOGY AND PHYSICAL ACTIVITY. Englewood Cliffs, NJ: Prentice-Hall, 1968.

Critchley, Macdonald, SILENT LANGUAGE. London:Butterworth, 1975. (On gesture of all kinds in theatre, dance, daily life, occupations)

Darwin, Charles, THE EXPRESSION OF THE EMOTIONS IN MEN AND ANIMALS. Chicago: U. of Chicago Press, 1965. (A classic)

Davis, Flora, INSIDE INTUITION. NY: McGraw-Hill, 1972. (Contains interviews with major theoreticians and researchers on movement, culture, emotions)

Davis, Martha, UNDERSTANDING BODY MOVEMENT: AN ANNOTATED BIBLIOGRAPHY. NY: Arno Press, 1972. 190pp (An incredible bibliography of movement works well beyond the scope of this one. The definitive movement bibliography.) Also available from the Dance Notation Bureau.

Driver, Ann & Ramirez, Rosalind, SOMETHING PARTICULAR. London, 1955. (Log of work with children in mime, music, dance, to produce mimed pieces. Bari Rolfe says "excellent.") Who is the publisher? The distributer? Is it OP?

Eibl-Eibesteldt, Irenaus, LOVE AND HATE: ON THE NATURAL HISTORY OF BASIC BEHAVIOR PATTERNS. NY: Schocken, 1974. pb

Effrom, David, GESTURE AND CULTURE. The Hague: Mouton Publishers. (date?)

Edman, Paul, UNMASKING THE FACE. NY: Prentice Hall Prestique Series, 1975.

Fast, Julius, BODY LANGUAGE. NY: Pocket Books, 1971. pb

Fisher, Seymour & Cleveland, Sidney E., BODY IMAGE AND PERSONALITY. Princeton, NJ: (Rutgers U. Press??), 1958. OP?

Goffman, Erving, BEHAVIOR IN PUBLIC PLACES. Glencoe, IL: The Free Press, 1963.

_____, ENCOUNTERS. Indianapolis, IN: Bobbs-Merrill, 1961.

_____, THE PRESENTATION OF SELF IN EVERYDAY LIFE. NY: Anchor Books, 1959.

Golovsky, Boris. BRINGING OPERA TO LIFE. NY: Appleton, Century, Crofts, 1968. (Most helpful book on the problems of the musical theatre production which deals in some detail with movement and the singer.)

Granit, Ragnar, RECEPTORS AND SENSORY PERCEPTION. New Haven: Yale University Press, 1955.

Gunther, Bernard, SENSE RELAXATION BELOW YOUR MIND. NY: Macmillan, 1968.

Hall, Edward, THE HIDDEN DIMENSION. NY: Anchor, 1969.

_____, THE SILENT LANGUAGE. Garden City, NY: Doubleday Anchor Books, 1969.

Knapp, P.H., NONVERBAL COMMUNICATION IN HUMAN INTERACTION. NY: Holt, Rinehart and Winston, 1972. pb (Basic overview). OP? Also available from the Dance Notation Bureau.

Laing, R.D., Lee, A.R., & Phillipson, H., INTERPERSONAL PERCEPTION. NY: Perennial Library, 1972.

Lang, Carl G. & James, William, THE EMOTIONS. NY: Hafnz, 1967. (Facsimile of 1922 ed.)

Latchaw, Marjorie, HUMAN MOVEMENT. Englewood Cliffs, NJ: Prentice-Hall, 1969.

Lowen, Alexander, BETRAYAL OF THE BODY. NY: Macmillan & Co., 1967. (Good exploration of mind-body connections in therapeutic setting)

_____, BIOENERGETICS. NY: Penguin, 1976. pb

_____, THE LANGUAGE OF THE BODY. NY: Macmillan, 1971. pb

Ne'eman, Nira & Bartal, Lea, MOVEMENT AWARENESS AND CREATIVITY. NY: Harper & Row. (date?)

Nierenberg, Gerald & Calero, Henry H., HOW TO READ A PERSON LIKE A BOOK. NY: Pocket Books, 1973.

North, Marion, BODY MOVEMENT FOR CHILDREN. Boston: Plays, Inc., 1972. 104pp 6.95 (A very good treatment of working with children. Lesson plans are included. May be helpful for the novice actor.)

_____, PERSONALITY ASSESSMENT THROUGH MOVEMENT. Boston, Plays, Inc., 1975. 12.95 (Very in-depth study of a unique approach to personality observation. Highly technical.) Also available from the Dance Notation Bureau.

Perls, Hefferline, Goodman, GESTALT PSYCHOLOGY. NY: Delta Books, 1951.

Reich, Wilhelm, CHARACTER ANALYSIS. NY: Farrar, Straus & Giroux, 1971. (Also, London: Vision Press)

Ruesch, Jurgen & Kees, Weldon, NONVERBAL COMMUNICATION. Berkeley: U. of California Press, 1964. (All forms of n-v communication: movement, gesture, signs, signals, etc.)

Critchley, Macdonald, THE LANGUAGE OF GESTURE. London: Arnold, 1936 OP? (Non-verbal communication)

Schutz, William C., HERE COMES EVERYBODY: BODY, MIND AND ENCOUNTER CULTURE. NY: Harper and Row, 1971. (pp. 69-95 Rolf Structural Integration Ten Hours description)

_____, JOY: EXPANDING HUMAN AWARENESS. NY: Grove Press, 1969.

SELF-EXPRESSION AND CONDUCT: THE HUMANITIES. NY: Harcourt, Brace, Jovanovich, 1974. (A superior 6 vol. edition of both texts and teachers' manuals for a creative and largely movement-oriented approach to the teaching of value concepts.)

Selver, Charlotte & Brooks, C.V.W., REPORT ON WORK IN SENSORY AWARENESS AND TOTAL FUNCTIOING. San Francisco: Esalen Bookshop, 1776 Union St., San FRancisco, CA, 1966.

Selye, Hans, THE STRESS OF LIFE. NY: McGraw-Hill, 1956. (OP?)

Wethered, Audrey C., MOVEMENT AND DRAMA IN THERAPY. Boston: Plays, Inc., 1973. 8/95 (Use of music, movement and drama in therapeutic work with the emotionally disturbed.)

Wosien, Maria-Gabriele, SACRED DANCE. NY: Avon Books, 1974. 128pp. 5.00 (Sacred dance and movement in world art and ritual. Beautiful plates.)

Wundt, Willhelm, THE LANGUAGE OF GESTURES. Paris: The Hague, 1973. (U.S. distributor?)

MIME

Alberts, David, PANTOMIME: ELEMENTS AND EXERCISES. Lawrence, KS: U. of Kansas Press, 1971. 69pp.

Aubert, Charles, THE ART OF PANTOMIME. NY: Benjamin Blom, 1970.

Avital, Samuel, LE CENTRE DU SILENCE WORK BOOK. Boulder, CO: Aleph-Beith. N/D 161pp.

Barlanghy, Istvan, MIME, TRAINING AND EXERCISE. London: The Imperial Society of Teachers of Dancing, 1967. (An excellent text. The most comprehensive volume of mime exercises and technique available. Graphic illustrations profusely used.)

Bruford, Rose, TEACHING MIME. London: Methuen & Co., 1958. (A text for the teacher of mime. Deals with improvisation in education in general. Good section on stage falls. A good resource for improvisatbn for all ages.)

Chisman, Isabel, MIME AND MIMING. London: T.Nelson & Company, 1930. (OP?)

Cholerton, Judy, THE WORLD OF MIME. NY: Dance Mart, 1963. 28pp.

Critchley, M., THE LANGUAGE OF GESTURE. NY: Haskell, 1971. 128pp.

Mehl, Dieter, THE ELIZABETHAN DUMB SHOW. Cambridge: Harvard U. Press, 1966. (Pantomime sequences and intermezzi in Elizabethan plays)

Disher, M. Wilson, CLOWNS AND PANTOMIMES. London: Constable, 1925. (OP?) (This volume deals with the English pantomimes.)

Dorcy, Jean, THE MIME AND ESSAYS BY ETIENNE DECROUX, JEAN-LOUIS BARRAULT AND MARCEL MARCEAU. NY: R. Speller Co., 1961. (A look at the French traditions in mime. A good technical volume.)

Duchartre,Pierre L., THE ITALIAN COMEDY. NY: Dover, 1965. (Commedia)

Enters, Angna, ON MIME. Middleton, CN: Wesleyan U. Press, 1965. (Log of 20 sessions teaching actors; descriptions of her works.)

Gasiorowicz, Nina and Cathy, THE MIME ALPHABET BOOK. Minneapolis, MN: Lerner Publications Co., 1974.

Harwood, E.J., HOW TO TRAIN THE BODY: THE MECHANICS OF PANTOMIME. Boston: Walter H. Baker, 1933. (OP?)

Hunt, Douglas and Kari, PANTOMIME: THE SILENT THEATRE. NY: Atheneum, 1964.

Marceau, Marcel, THE STORY OF BIP. NY: Harper & Row, 1976.

Mauwer, Irene, THE ART OF THE MIME. London: Methuen & Co.; Boston: Expression Co., 1960.

Mendoza, George, MARCEL MARCEAU ALPHABET BOOK. (Publisher?), 1970. 63pp

_____, MARCEL MARCEAU COUNTING BOOK, NY: Doubleday, 1971.

Nicoll, Allardyce, MASKS, MIMES AND MIRACLES. NY: Cooper Square, 1963.

Pardoe, T. Earl, PANTOMIMES FOR STAGE AND STUDY. NY: D. Appleton, 1931. (OP?) (A good text for resources on how pantomime can be used to supplement acting. Covers a wide range of activities.)

Pepler, Hilary D.C., MIMES, SACRED AND PROFANE. London: Samuel French, 1932.

Perugini, Mark, MIME. London: The Dancing Times, 1957.

Ross-Mackenzie, Constance, HOW TO MIME. London: (publisher?) 1949. 38pp.

Sayre, Gwenda, CREATIVE MIMING. London: Herbert Jenkins, 1959.

Shepard, Richmond, MIME: THE TECHNIQUE OF SILENCE. NY: Drama Book Specialists, 1971. 7.50

Thorndike, Ashley H., PANTOMIMES, OPERA AND FARCE IN ENGLISH COMEDY. NY: Macmillan, 1929. (OP?)

Walker, Kathrine Sorley, EYES ON MIME. NY: The John Day Co., 1969. (A study of the many different facets of mime. Includes a comparison of techniques and a chronology, although not documented. Limited bibliography appended.)

MISCELLANEOUS ACTING AND MOVEMENT APPROACHES

Albright, Hardie, ACTING: THE CREATIVE PROCESS. Belmont, CA: Dickenson Publishing, 1967.

_____, WORKING UP A PART. Boston: Houghton Mifflin, 1947. (Note Chapter 3)

Barratt, Marcia, et al., FOUNDATIONS FOR MOVEMENT. Dubuque, IA: Wm. C. Brown, 1964.

Benedetti, Robert, THE ACTOR AT WORK. Englewood Cliffs, NJ: Prentice-Hall, 1976. (Revised and enlarged over previous edition)

Chekhov, Michael, TO THE ACTOR. NY: Harper & Row, 1953. (There's a later publication than this and I believe I have seen a pb.) (An excellent book stressing the physicality of the character, how to develop energy centers, and "presence." I feel this has never gotten the attention it deserves.)

Clark, Brian, GROUP THEATRE. London: Pitman, 1971. (Available from Drama Book Shop.) (A very good book for teachers, rather than students. But only if you are into ensemble theatre -- "ensemble" as in continuing work with the same actors over a space of time. Includes theory and exercises.)

Goodridge, Janet, CREATIVE DRAMA AND IMPROVISED MOVEMENT FOR CHILDREN. Boston: Plays, Inc., 1971.

Grant, Barbara M., THE TEACHER MOVES. NY: Teachers College Press, 1971.

Grotowski, Jerzy, TOWARDS A POOR THEATRE. NY: Simon & Schuster (Touchstone), 1970. pb 2.45 (An overview of the old work of the Polish Lab Theatre. They de-emphasize this now. Much of it has, unfortunately, turned into cliché and physicality for its own sake, which was never their intention. The writing [or translation] is often turgid and the extent of emotionality to which the exercises were meant to go is not often clear in the text. But it's about all that remains of a group that does not perform together any more.)

Hodgson, John & Richard, Ernest, IMPROVISATION: DISCOVERY AND CREATIVITY IN DRAMA. London: Methuen & Co., 1966.

Kirby, E.T., TOTAL THEATRE. NY: E.P. Dutton, 1969.

Kline, Peter and Meadows, Nancy, THEATRE STUDENT: PHYSICAL MOVEMENT FOR THE THEATRE. NY: Richard Rosens Press, 1971.

Lewis, Howard R. and Stretifeld, Harold S., GROWTH GAMES, N : Bantam, 1972. pb 1.75

Nicholis, Bronwen, MOVE! Boston: Plays, Inc., N/D (OP?) (An outline approach for teacher and student in approaching movement for young actors. Included are areas of mime, psychodrama, improvisation, etc.

Opie, J. & P., CHILDREN'S GAMES IN STREET AND PLAYGROUND. London: Oxford U. Press, 1969. (Does anybody know the name or author of the one written about American children's street games?)

Oxenford, Lyn, DESIGN FOR MOVEMENT. NY: Theatre Arts Books, 1954.

Pasolli, Robert, A BOOK ON THE OPEN THEATRE. Indianapolis, IN: Bobbs-Merrill, 1970. 7.50 (There is a pb edition somewhere.) (This is a concise history as well as discussion of exercises of a group that mostly anonymously changed a good deal of thinking about actor training and building ensemble pieces.)

Schechner, Richard, ENVIRONMENTAL THEATRE. NY: Hawthorne Books, (date?). 339 pp.

Schilder, Paul, THE IMAGE AND APPRECIATION OF THE HUMAN BODY, NY: International Universities Press, 1950. (OP?)

Slade, Peter, CHILD DRAMA. Distributed by Lawrence Verry, Inc., 16 Holmes Street, Mystic, CN 06355, or available from the Drama Book Shop. (This is the classic on creative dramatics for children.)

Spolin, Viola, IMPROVISATION FOR THE THEATRE. Evanston, IL: Northwestern U. Press, 1963. (There's a pb now too.) (What's left to say about Spolin? Either you're for her or against her, but you should know her in either case.)

Stanislavsky, Konstantin, THE WORK OF THE ACTOR ON HIMSELF. Moscow: 1951. (USA Publisher or distributor?) (OP?) (See note for Spolin. And check out the other Stanislavsky works according to your taste.)

Taylor, Margaret Fisk. CREATIVE MOVEMENT: STEPS TOWARDS UNDERSTANDING (RECONCILIATION IN GROUPS). NY: Dance Mart, 1969. 12pp. 1.50 (I wish I could understand the title.)

Way, Brian, DEVELOPMENT THROUGH DRAMA. Atlantic Highlands, NJ: Humanities Press, 1973. (This man has probably done more good children's theatre than anybody. Has exciting concept of participatory children's theatre.)

White, Edwin and Battye, Marguerite, ACTING AND STAGE MOVEMENT. NY: G.R.C. Books, 1963.

MOVEMENT NOTATION SYSTEMS

Movement notation systems range from the simple to the extremely complex. Many of us have made up our own shorthand systems to suit our needs. Whether or not one can adapt one of these systems to one's needs will have to be explored individually. But from personal experience I suggest that the study, if not the mastery, of a notation system helps to develop a keener eye for what is actually happening and a clearer way to describe what you see.

Benesh, Rudolph & Joan. INTRODUCTION TO BENESH DANCE NOTATION. (Commonly called "Benesh", this book is available from the Dance Notation Bureau.) (Laban's biggest competitor in the U.S.)

Eshkol, Noa & Wachman, Abraham, MOVEMENT NOTATION. (Moshe Feldenkrais had a hand in working with these two Israeli specialists. This is commonly called "Eshkol Notation" and this book is available from the Dance Notation Bureau.)

Laban, Rudolph. There are so many books written on Laban's work it is hard to know where to start. I think it's best to write to the Dance Notation Bureau and ask for their catalogs on Laban's work. It's generally easier to read somebody else ON Laban, rather than the man himself. Essentially there are 3 kinds of notation which he developed. These are:

LABANOTATION (abbreviated L/N and called "Kinetography" in England.) Labanotation is very difficult to learn and is primarily useful for dancers. It requires a dance background to learn -- preferably some ballet -- and a great deal of concerted effort. L/N tells exactly WHAT happens. If it is used with Effort/Shape notation on the same score, it will tell the quality of what happened.

EFFORT/SHAPE (abbreviated E/S) tells generally WHAT happened, and fairly precisely HOW it happened. This is only moderately difficult to learn; possibly could be self-taught. Cecily Dell's book would be the place to start. This is useful to record emotional content in a general way, as well as what is happening (although this aspect of WHAT is not as specific as L/N) E/S has perhaps the widest variety of uses.

MOTIF WRITING (abbreviated M/W) records only general floor and space patterns. It is useful to record large crowd scenes, folk dance, dance therapy sessions, and what happened at last night's rehearsal. The simplest of Laban's systems to learn.

Stepanov, V.I., ALPHABET OF MOVEMENTS OF THE HUMAN BODY. NY: Dance Mart. (Sorry, I don't know anything about this one. Help?!)

Sutton, SUTTON MOVEMENT SHORTHAND. NY: Drama Book Specialists. (Book I and Notation Supplement [2 books in 1]. This method works for dancers, mimes, actors, and deaf sign language. Slightly altered in each case.)

And Alan Lomax, the folk song collector, has a system called CHOREOMETRICS, which is used primarily to record dance, work, and social movements of a society. A number of anthropologists use this. This system was developed with the aid of Irmgard Bartenieff and Forrestine Pauley of the Dance Notation Bureau, but is not a Laban-based system. A good place to start here is the book FOLK SONG STYLE AND CULTURE by Alan Lomax, Washington, DC: American Association for the Advancement of Science, 1968, Publication No. 88. Chapters 10, 11 and 12 are devoted to this project. If you need further information, write the Dance Notation Bureau or Lomax at Columbia University Anthropology Department. This is a fairly simple system to learn. Lomax is very close with his material but plans in the near future to release more on this.

MOVEMENT TECHNIQUES AND THEORIES

Alexander, F. Matthias, THE RESURRECTION OF THE BODY. NY: Dell, 1971.

_____, CONSTRUCTIVE CONSCIOUS CONTROL OF THE INDIVIDUAL. London: Chaterson, Ltd., 8th ed., 1946. (OP?)

Barlow, Wilfred, THE ALEXANDER TECHNIQUE, NY: Knoff (Knopf?), 1973.

Barrow, Harold M., MAN AND HIS MOVEMENT. Philadelphia:Lea and Febiger, 1971.

Bartenieff, Irmgard, NOTES FROM A COURSE IN CORRECTIVES. NY: Dance Notation Bureau, 1970. 36pp 3.75 (Well illustrated, simple exercises for body centering and awareness. Can be used for self teaching and beginning and intermediate students.)

Best, David, EXPRESSION IN MOVEMENT AND THE ARTS: A PHILOSOPHICAL ENQUIRY. Boston: Plays, Inc., (date?) A philosophy of movement in the arts in general and dance in particular. Relationship between body and mind; expression of emotion through movement.)

Birdwhistell,Raymond, INTRODUCTION TO KINESICS. Louisville, KY: U. of Louisville Pamphlet, 1957.

Burgess, Hovey, CIRCUS TECHNIQUES: JUGGLING, EQUILIBRISTICS, VAULTING. NY: Drama Book Specialists, 1977. (For novice and experienced alike. Good photos and clear description of many circus skills.)

Bullivant, Dora, RELAXATION IN MOVEMENT. NY: Dance Mart, 1975. 24pp 2.50

Dell, Cecily, A PRIMER FOR MOVEMENT DESCRIPTION. NY: Dance Notation Bureau, 1970. (A fundamental text outlining the principles of Laban's Effort/Shape and its notation. Difficult without Laban training, but possible for diligent self-study.) 123pp. p.

Exiner, Johanna with Phillis Lloyd. TEACHING CREATIVE MOVEMENT. Boston: Plays, Inc., 1974. 6.95 (Curriculum guide for teachers; teaching methodology.)

Fenton, Jack, PRACTICAL MOVEMENT CONTROL. Boston: Plays, Inc., (date?) (Fair treatment of the British educational approach to corrective movement and/or posture.) 96pp.

Feldenkrais, Moshe, AWARENESS THROUGH MOVEMENT. NY: Harper & Row, 1972. (An outline of the Isreali teacher's exercises for self improvement. They sound simple, but produce excellent results if done EXACTLY as he describes.) 171pp.

_____, BODY AND MATURE BEHAVIOR. NY: International Universities Press, Inc., 1970. (Body-mind connections; re-structuring of muscular patterning.)

Findlay, Elsa, RHYTHM AND MOVEMENT: APPLICATION OF DALCROZE EURHYTHMICS. NY: Dance Mart, 1971. 89pp 9.25 (I've tried for years to find somebody to apply Dalcroze's excellent principles to actor training. It's difficult to find a Dalcroze teacher and impossible to self-teach properly. Has anyone else explored this?)

Gell, Heather, MUSIC, MOVEMENT AND THE YOUNG CHILD. Sydney: Australasian Publishing Company, 1973. Available from Volkwein Bros., 117 Sandusky Street, Pittsburgh, PA 15212.

Jacques-Dalcroze, Emile, RHYTHM, MUSIC AND EDUCATION. NY:Benjamin Blom, 1972.

Jones, Frank Pierce, BODY AWARENESS IN ACTION: A STUDY OF THE ALEXANDER TECHNIQUE. NY: Schocken, 1976. 9.95

King, Nancy, GIVING FORM TO FEELING. NY: Drama Book Specialists, 1975. 317pp 8.95. (Outline of the use of various stimuli to induce movement.)

_____, THEATRE MOVEMENT: THE ACTOR AND HIS SPACE. NY: Drama Book Specialists, 1971 4.50

Laban, Rudolf, THE LANGUAGE OF MOVEMENT: A GUIDEBOOK TO CHOREUTICS. Boston: Plays, Inc., 1974. 14.50 (or as CHOREUTICS: THE LANGUAGE OF MOVEMENT from the Dance Notation Bureau) (Laban's principles of movement in relationship to space and its harmony. Very complex and useful only if trained in the Laban system.)

_____, and Lawrence, F.C., EFFORT: ECONOMY IN BODY MOVEMENT. Boston: Plays, Inc., 1974. 8.95

Laban, Rudolf, THE MASTERY OF MOVEMENT. Boston: Plays, Inc., 1971 12.95 (The fundamental treatment of the body, its motion and use of space, according to Laban's definition and theory. Turgid, but a classic.)

_____, RUDOLF LABAN SPEAKS ABOUT MOVEMENT AND DANCE. London: Laban Art of Movement Center. Lisa Ullman, ed.

Lamb, Warren, POSTURE AND GESTURE. London: Gerald Duckworth, 1965. (Available from the Dance Notation Bureau) (Lamb has done a lot of work with industry and placing of personnel. His work is mainly with non-theatrical people.)

Lettvin, Maggie, THE BEAUTIFUL MACHINE. NY: Alfred A. Knopf, 1972. (Instruction booklet and 60 instruction cards. Physical fitness exercises in "easy," "medium," and "hard" variations [the "hard" are REALLY hard]. Also takes into account various medical problems. I've found these very useful for building strength and endurance [and body-shaping, if desired], as well as for recommendation to students with physical disabilities. A pb edition is available but I don't have the information on it.) The slipcase edition would be about $15.00.

Litvinoff, Valentina, THE USE OF STANISLAVSKY WITHIN MODERN DANCE. American Dance Guild, 1972. (The title is somewhat misleading. Concentration is on Stanislavsky's concept of "The Method of Physical Action." Somewhat oversimplified.) 79pp

Metheny, Eleanor, MOVEMENT AND MEANING. NY: McGraw-Hill, 1968.

_____, BODY DYNAMICS. NY: McGraw-Hill, 1952.

Myers, Clayton R., OFFICIAL YMCA PHYSICAL FITNESS HANDBOOK. NY: Popular Library, 1975. pb

Penrod, James, MOVEMENT FOR THE PERFORMING ARTIST. Mayfield Publishing Co. 285 Hamilton Ave., Palo Alto, CA, 1974. 189pp 4.95

Phelan, Nancy and Volin, Michael, YOGA FOR WOMEN. NY: Harper and Row, 1963. (OP?) The title shouldn't put the men off. Most of what is given is good for anybody. Illustrations of regular people doing yoga, not of expert swamis. Heartening.)

Pisk, Litz, THE ACTOR AND HIS BODY. NY: Theatre Arts Books, 1976. pb 4.75, or London: Harrap, 1975. (Exercises according to Pisk.)

Redfern, Betty, INTRODUCING LABAN ART OF MOVEMENT. 32pp 95¢ from the Dance Notation Bureau. (How it's relevant and practical advantages of applying same.)

Rolf, Ida, ROLFING: STRUCTURAL INTEGRATION. San Francisco, CA: San Francisco Guild for Structural Integration. N/D

Schoop, Trudy, and Mitchell, Peggy, WON'T YOU JOIN THE DANCE? Mayfield Publishing, 285 Hamilton Ave., Palo Alto, CA, 1974. 9.95 (Dance therapy)

Smith, David, EAST-WEST EXERCISE BOOK. New York: McGraw-Hill, 1976. 7.95 (Yoga combined with a lot of other good stuff)

Shawn, Ted, EVERY LITTLE MOVEMENT. NY: Dance Horizons Series #15, 1963. 127pp (A detailed treatment of Emile Delsarte and his system)

Stebbins, Genevieve, DELSARTE'S SYSTEM OF EXPRESSION. NY: Werner, 1902. (Oratory and declamation a la Delsarte) (Is this available in a re-print. If not, can it be gotten outside of libraries?)

Thornton, Samuel, LABAN'S THEORY OF MOVEMENT. Boston: Plays, Inc., 1971. (Good condensed treatment of the work of Laban. Easily understood by anyone interested.) 134pp.

Vishnudevenanda, Swami, THE COMPLETE ILLUSTRATED BOOK OF YOGA. NY: Pocket Books, 1974. (This is my favorite yoga book. Hatha yoga and its life-style and philosophy are clearly discussed and illustrated. Exercises range from the most simple to the most adept. Charts given in the back for explicit medical uses and also for various levels of regimens for personal use.) pb

RELATED DANCE AND MOVEMENT

Alford, Violet & Gallop, Rodney, THE TRADITIONAL DANCE. London: Methuen, 1935. (Ritual-ceremonial folk dance.) (OP?)

Allport, Gordon W., & Vernon, Philip E., STUDIES IN EXPRESSIVE MOVEMENT. NY: Hafner Publishing Company, 1967.

Beaumont and Idzikowski, A MANUAL OF THE THEORY AND PRACTICE OF CLASSICAL THEATRE DANCING. From Peter Smith, 9 Lexington Avenue, Gloucester, MA 01930. N/D (This is about the Cecchetti style of ballet.)

Bruce, V., DANCE AND DANCE DRAMA IN EDUCATION. Oxford: Pergamon Press, 1965.

Camryn, Walter, AN ANALYTICAL STUDY OF CHARACTER MOVEMENT FOR DANCERS, SINGERS AND ACTORS. NY: Dance Mart, 1959.

Cohen, Selma Jeanne, THE MODERN DANCE: SEVEN STATEMENTS OF BELIEF. Middletown, CN: Wesleyan U. Press, 1969.

deMille, Agnes, THE BOOK OF DANCE. NY: The Golden Press, 1963.

Ellfeldt, Lois, A PRIMER FOR CHOREOGRAPHERS. Mayfield Publishers, 1967. 285 Hamilton Ave., Palo Alto, CA.

Gilliom, Bonnie, BASIC MOVEMENT EDUCATION FOR CHILDREN. Reading, MA: Advisor-Wesley, 1971.

Hawkins, Alma, CREATING THROUGH DANCE. Englewood Cliffs, NJ: Prentice-Hall, 1959.

Hayes, Elizabeth R., DANCE COMPOSITION AND PRODUCTION FOR HIGH SCHOOL AND COLLEGES. NY: Dance Mart, 1955. 210pp. 10.00

H'Doubler, Margaret, THE ART OF MAKING DANCES. Madison: U. of Wisconsin Press, 1966.

Howard, Blanche, DANCE OF THE SELF. NY: Simon & Schuster, (date?) (A nice book of stimulating exercises. The Thurber-like drawings help visualize the text. A deep philosophy permeates the text.)

Horst, Louis & Carroll, Russell, MODERN DANCE FORMS IN RELATION TO THE OTHER MODERN ARTS. NY: Dance Horizons Series #11. N/D 3.95

Humphrey, Doris, THE ART OF MAKING DANCES. NY: Grove Press, 1959.

Jones, Genevieve, SEEDS OF MOVEMENT. Distributed by Volkwein Bros. of Pittsburgh. (Well organized book geared mainly for beginning students and teachers of children. A stronger emphasis on dance than movement for actors.)

Kirstein, Lincoln, MOVEMENT AND METAPHOR. NY: Praeger, 1970.

Laban, Rudolf, A LIFE FOR DANCE. (OP but available through the Dance Notation Bureau. This text is Laban as dancer and not as movement analyst and theorist.)

_____, MODERN EDUCATIONAL DANCE. Boston: Plays, Inc., 1974. (Helpful if trained in Laban as it uses his movement vocabulary.)

Meier, W., & Barenek, M., RECREATIVE MOVEMENT IN FURTHER EDUCATION. Boston: Plays, Inc., 1975. 8.95 (Movement for adult recreation and physical education classes. Deals with situations other than colleges. Basic kinesilogy; Laban theory.)

Melcer, Fannie, STAGING THE DANCE. Dubuque, IA: Wm. C. Brown, 1955.

Ministry of Education, MOVING AND GROWING. London: H.M. Stationery Office, 1952.

Penrod, James & Plastino, Janice, THE DANCER PREPARES: MODERN DANCE FOR BEGINNERS. Palo Alto, CA: National Press Books, 1970. (Handy small book for understanding basic principles and deportment of modern dance. Simple exercises.)

Rogers, R.R., DANCE: A BASIC EDUCATIONAL TECHNIQUE. NY: Macmillan, 1941. (OP?)

Randall, M., BASIC MOVEMENT. London: G. Bell & Son, 1961.

Rathbone, Josephine L., CORRECTIVE PHYSICAL EDUCATION. Philadelphia, W.B. Saunders, 1934. (OP?)

Rolfe, Bari, BEHIND THE MASK. pb 50pp. illust. 2.95 From Persona Products, 434 66th St., Oakland, CA 94609. (The mask's effect upon the wearer, its use and efficacy)

Rolfe, Bari. COMMEDIA DELL'ARTE, A SCENE STUDY BOOK. pb 100pp. 3.95 From Persona Products (see above). (History and description of commedia, sample scenario, bib., 20 lazzi, 35 scenes.) /17

Russell, Joan, CREATIVE MOVEMENT AND DANCE FOR CHILDREN. Boston: Plays, Inc., N/D. (Making simple physical actions more meaningful and controlled. Lesson plans included.)

Smith, Ann, STRETCH. NY: Simon & Schuster (Cornerstone), 1969. (System based on dance exercise.)

Smith, Hope M., INTRODUCTION TO HUMAN MOVEMENT. Reading, MA: Addison-Wesley, 1968.

Vaganova, Agrippina, BASIC PRINCIPLES OF CLASSIC BALLET. NY: Dover Publications, 1969. (A handy reference for the Russian style of ballet. Gives all basic exercises, steps, and variations.)

Van Praagh, Peggy & Brinson, Peter, THE CHOREOGRAPHIC ART. NY: Knopf, 1963.

SOURCES

The sources listed below are not the only ones, of course. It's just that they seem to recur in the material. Or I've found them the quickest and most efficient. I'd be especially glad of additions you may have. Since we can't list ALL the books and articles that are available on movement, we can probably list most of the sources and help ourselves according to our own philosophies and needs.

Dance Horizons, Inc., 1801 East 26th Street, Brooklyn, NY 11227. They have re-prints of many historical texts, and a large number of modern dance books that are not obtainable elsewhere.

The Dance Mart, Box 48, Homecrest Station, Brooklyn, NY 11229. Very good stock of books, as well as art re-prints, objets d'art, and memorabilia.

Dance Notation Bureau, 19 Union Square West, New York, NY 10003. The co-title of this organization is the Center for Movement Research and Analysis. Despite this bibliography sounding like a commercial for them, I'll risk it and say that this organization and its affiliate branch at Ohio State University is the most scholarly organization doing movement research for ALL applications, except possibly collegiate physical education in competitive sports. They have all the Laban-oriented books and a good deal more. They give master classes that are worth staying in New York in the summer. The strong points of the Bureau are work with (of course) dancers, dance therapists, movement teachers of all kinds, anthropologists, psychotherapists and psychiatrists, child development specialists, and physical therapists. They are the keepers of dances notated in L/N and you can buy or rent scores from them. And they will be moving soon into Benesh as well. If you need a dance and are not sure if it's been notated, write for a list. Membership is nominal and is worth the support. You don't have to be a member to buy books or study, but if you are, you get a discount. Probably this year Irmgard Bartenieff will found her own center for movement research in order to leave the DNB more room to serve dance. Ms. Bartenieff will continue to widen the scope of movement analysis.

10019.

Drama Book Shop, 150 West 52nd Street, New York, NY./ They have EVERYTHING, or can get it for you. I never had to wait longer than 2 weeks. You can open a charge, or send checks, or send an amount of cash and draw against it. (212) JU2-1037

Drama Book Specialists, 150 West 52nd Street, New York, NY 10019. Just what it says. Also music and records. Subsidiary of Drama Book Shop.

Plays, Inc., 8 Arlington Street, Boston, MA 02116. Obviously these people do more than plays, as the bibliography shows.

Taffy's, 701 Beta Drive, Cleveland, OH 44143. This is the mail order address. They have a number of branches. Taffy's does lend itself to small town dancing school recitals, but they have all sorts of rhythmic music on record, plus books on physical fitness, physical education, gymnastics, special education, dance, and (egad!) baton twirling. It's sort of like a rummage sale. Dig around.

Strand Bookstore, 828 Broadway, New York, NY 10003. The granddaddy of New York's used book stores. They have a search service to locate OP's and such. There may be folks who are more polite, but Strand can probably find what you want. (212) GR8-1452

Samuel Weiser's, 740 Broadway, New York, NY 10003. It you see ads for the "occult" don't let it put you off. This is a huge place dealing in new and used books on the occult, esoterica, religion of ALL sorts, AND the movement and healing forms that go with the New Age. If you are into alternative medicine or self-help stuff, Weisner's can help you: yoga, massage, acupuncture, pressure point massage of all sorts, herbs, exercises, meditation processes, you name it. (They also have a giant science fiction collection and take Mastercharge.) (212) 777-6363.

East West Journal, 31 Farnsworth Street, Boston, MA 02210. If you would like to get into some of the stuff Weisner's sells, but don't know where to begin, the EWJ can help you. In among the gurus and sensi's are ads for all sorts of workshops and books and supplies in alternative medicine, physical fitness, self-help, etc. Everything from Naropa Institute (which has a lot of good theatre people every summer) to pyramid energy.

Laban Art of Movement Centre, Woburn Hill, Addlestone, Surrey KT15 2QD England. This is the movement research center of England and the home base for Laban. They have a wide range of classes and materials available and will send information if requested.

American Dance Guild Book Club, Box 99, Kingston, NJ 08528. Book club system for dance books. Some discount.

Aurora Book Companions, Box 5852, Denver, CO 80217. Every conceivable "NEW AGE" type of book-bodies, religions, nutritions, alternative medicine. Send for extensive catalog.

Footnotes (catalog/newsletter), F. Randolph Associates, Inc., 1231 Race St., Phila., PA 19107. (215) 567-0505; dance, opera, movement, theatre, film services and equipment; records, books, films, t-shirts, etc. Merchandise from Met. Opera and NYC Ballet.

USEFUL PERIODICALS

CORD(Committee on Research in Dance), Dance Department, Education 675, New York University, 35 West 4th Street, New York, NY 10003.

These people have gone beyond their title and have scholarly articles on dance, movement research, anthropology, education, psychology, social science, all as it pertains to movement. They publish a Journal and newsletters. Write to them for information and prices. Back issues available.

Ballet Review, c/o Marcel Dekker, Inc., 270 Madison Avenue, New York, NY 10017. Just what it says.

Dance Magazine, 10 Columbus Circle, New York, NY 10019. The largest, most accessible dance magazine.

The Drama Review, New York University, Washington Square Campus, New York, NY 10003 Getting a bit esoteric and avant garde, but when they're good, they're very, very good.

Educational Theatre Journal, c/o ATA, 1029 Vermont Avenue NW, Washington, DC 20005. Need I say more.

PERIOD MOVEMENT

Chisman, Isabel and Hester E. Raven-Hart, MANNERS AND MOVEMENTS IN COSTUME PLAYS. Boston: W.H. Baker Co.

Oxenford, Lyn, PLAYING PERIOD PLAYS. Chicago: The Coach House Press, Inc., 1966.

Wildeblood, Joan and Peter Brinson, THE POLITE WORLD. London: Oxford U. Press, 1965. There's supposed to be a more recent pb. (Guide to English manners and deportment from the 13th-19th c.)

ARTICLES

"Babies Respond To Adult Talk Long Before They Speak." Psychology Today, Vol. 7, April '74. (author?)

Bonshey, David, "The Art of Stage Fighting." ATA Theatre News, Vol IX, No. 1.

Bower, Patricia, "Awareness Through Movement: Feldenkrais and the Actor." ATA Theatre News, Vol IX, No. 7.

Callahan, John M., "Painless Stage Violence." ATA Theatre News, Vol. IX, No. 5.

Campbell, Douglas G., MD., "Posture, A Gesture Towards Life." Physiotherapy Review, Vol 15, No. 2, 1935.

_____, "Your Actions Speak So Loudly . . .." Impulse Magazine, 1954. (body language)

Carney, Kay. "The Plastique Exercises: One Route to Our True Natures." ATA Theatre News, Vol. IX, No. 1.

Condon, W.S. and L.W. Sander. "Neonate Movement is Synchronized with Adult Speech." Science, Vol. 183, Jan. 11, '74.

Educational Theatre Journal, Nov. 1966 -- Special issue on actor training.

_____, August 1968 -- International Conference on Theatre Education and Development. (various articles on actor training)

Engle, Donald G., "Lang's Discourse or Stage Movement." ETJ, May '70. (Franz Lang's [1654-1725] directorial and teaching approach)

Findlay, Robert R. and Halina Filipowicz-Findlay, "The 'Other Theatre' of Wrocław: Henryk Tomaszewski and the Pantomima." ETJ, Vol. 27, No. 4, Dec. '75.

Houston, Hollis, "Dimensions of Mime Space," ETJ, Vol. 30, No. 1, March '78.

Linklater, Kristin, "Voice and Body, Sound-and-Movement." ATA Theatre News, Vol. IX, No. 7.

Malinauskas, Mark, "The Non-verbal Dimenions." ATA Theatre News, Vol. IX, No. 7.

Marlowe, Julia, "The Eloquence of Silence." Actors on Acting. NY: Crown, 1949. (examples of silent moments from plays)

Moulton, Robert, "Helping Actors to Act Human: History and Techniques of a Stage Movement Course. U. of Minn." Dance Magazine. Vol. 43, May '69. (psychology of movement)

Norris, Lynne, "The Importance of Warm-Ups to the Rehearsal Process." ATA Theatre News, Vol. IS, No. 4.

Pronko, Leonard. "Learning Kabuki: The Training Program of the National Theatre of Japan." ETJ, Vol. 23, No. 4, Dec. '71.

Rolfe, Bari. "Mask, Mine and Mummenschanz," Mime Journal, No. 2, June 1975. (Interview with the mime company)

_____, "Mime in America: A Survey," Mime Journal, No. 1, Sept. '74. (A survey of American mime over 200 years)

_____, "The Mime of Jacques Lecoq," The Drama Review, March 1972. (Discussion of some of his basic concepts)

_____, "Mime, Paradigm of Paradox," Impulse, August 1970. (Discussion of some mime conventions and techniques)

_____, "A Puppet . . . and Master," Chicago Tribune, March 18, 1973. (Backstage look at Marcel Marceau)

_____, "Toward Speech in Every Limb," ETJ, March 1973. (The only review I have included since it covers quite a few old and new books on movement training)

Rosenthal, R., et al., "Body Talk and Tone of Voice: The Language Without Words." Psychology Today, Vol. 8 (sorry, misplaced date!)

Ruyter, Nancy Chalfa, "American Delsartism: Precursor of An American Dance Art." ETJ, Vol. 25, No. 4, Dec. '73.

Schechner, Richard, "Kinesics and Performance." Essays on Performance Theory (1970-1976). NY: Drama Book Specialists, 1977.

Shelton, Lynn M, "Learning Physical Action Through Staged Fight Sequences." ATA Theatre News, Vol. IX, No. 3. (This issue is OP)

Smith, Linda, "Voice, Movement and the Iris Warren Method." Actor Training 3, Richard P. Brown, ed. NY: Drama Book Specialists, 197-. 3.95 pb.

Stodolsky, E., "New Dance/Theatre: Theatre That Moves." Dance Magazine, Vol. 48, April '74.

Ullman, Lisa, "Movement Education." Reprint of article. 12pp. 1.20 Available from the Dance Notation Bureau. (Integration of movement in education. Strong argument for movement as part of total educational experience.)

Yardley, A., "Movement and Learning." Today's Education, Vol. 63, Sept. '74.

The following list is from THE DRAMA REVIEW. I do not get a commission. It's just that they have had the most comprehensive coverage of movement and performance in the past few years. Esoteric or not.

T53 Vol. XVI, No. 1 (1972):
Ilez, Jack,"Self Use in Actor Training"
Linklater, Kristin, "On Moshe Feldenkrais"
Delza, Sophia, "Tai Chi: The Integrated Exercise"
Rolfe, Bari, "The Mime of Jacque Lecoq"
Burgess, Hovey-"Circus and the Actor"
Barba, Eugenio,"Words or Presence"
Kirby, E.T., "Delsarte: Three Frontiers"

T57 Vol. XVII, No. 1 (1973):
Strasberg, L., "Meyerhold's Bio-Mechanic Exercises"

T59 Vol. XVII, No. 3 (1973):
Litvinoff, V., "The Yaqui Easter"
Halprin, Ann, "Community Art as Life Process"
Mintz, Cynthia, "Kinesics and Performance"
Stern, Daniel, "On Kinesic Analysis"

T61 Vol. XVIII, No. 1 (1974):
Mazzone-Clementi, Carlo, "Commedia and the Actor"
Burgess,Hovey, "The Classification of Circus Techniques"
Gerould, Daniel, "Eisenstein's Wiseman"(circus as performance)

T63 Vol. XVIII, No. 3 (1974):
Gordon, Mel, "Biomechanics" (whole section, pp. 69-112, on Meyerhold)

T64 Vol. XVIII, No. 4 (1974):
Four reviews (whoops!) of movement oriented performances, pp. 108-115: Iowa Theatre Lab, ProVisional, Cerban's Trojan Womer, an Iranian folk piece.

T65 Vol. XIX, No. 1 (1975):
Post-Modern dance issue with some historical articles (e.g., Loie Fuller) as well.

T69 Vol. XX, No. 1 (1976):
Movement therapy issue

T70 Vol. XX, No. 2 (1976):
Ethnic drama and its structure issue (movement patterns of same)